

At that time, WTBS had applied to MIT for a capital grant to help cover the cost of modifying broadcast facilities to a 200 watt transmission capacity. WTBS is required by the FCC to increase its transmission power to 200

(Please turn to page 3)

ACSR solicits community input through forum

By Ron Newman

MIT's Advisory Committee on Shareholder Responsibility (ACSR) announced Tuesday its intention to hold a formal hearing next Thursday night to "seek views from members of the community on the questions of investment and divestment of securities of companies with operations in South Africa."

The ACSR also recommended that the MIT Corporation Executive Committee vote for two shareholder resolutions calling on General Motors and Ford not to sell motor vehicles and parts to the South African military and police, and for another proposal calling on Exxon not to expand its uranium mining operations in that country. The committee recommended rejection of a fourth proposal asking that GM liquidate its South African operations. All four recommendations go to the Executive Committee for a final vote today.

Speakers at Thursday's meeting, to be held at 7:30pm in 9-150, will include Mfundu Vundla, a representative of South Africa's outlawed African National Congress. Any member of the community is invited to speak at the meeting, but speakers who have submitted written statements in advance will receive preference. Written comments may be submitted to the ACSR at room 5-208.

Committee discussion of next Thursday's public meeting was marked by heated debate on a number of side issues. Graduate student representative Dan Saltzman unsuccessfully argued that non-MIT media should receive press releases announcing the meeting. Saltzman's suggestion met with strong objection from most other ACSR members, especially alumni representative Vincent Vappi, who declared, "This is shaping up as the opening gun in the war to pressure MIT to divest. That's for the people upstairs, we're supposed to be an advisory committee. I don't want to be harangued at. I don't get paid for this job."

Vappi, the owner of a Cambridge construction company, later made an unsuccessful motion to cancel Thursday's hearing, commenting, "What I see coming is round one of confrontation politics."

The committee also rebuffed a request by Saltzman that MIT treasurer Glenn Strehle, an ex-officio member of the ACSR, release information on the financial costs of divesting stock in companies which operate in South Africa. Saltzman, in an April 30 letter, had requested that Strehle furnish a list of all such stock held by MIT as of March 1st, 1979, as well as the annual return on such stocks. Strehle and other committee members argued that such data should not be disclosed because it would confuse students and was irrelevant to the divestment issue, which committee members called a "moral" rather than "financial" question.

Saltzman repeatedly disputed Strehle's claims, arguing that "Some information is better than no information" and that "such information will contribute to a more informed dialogue" on the divestment issue.

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NAVY OFFICERS GET RESPONSIBILITY FAST.

WTBS becomes WMBR

(Continued from page 1)

watts before the end of 1980, or cease operation. Although "at that time, MIT said that they couldn't afford the grant," said Fix, "we decided that [Turner's offer of] \$25,000 wasn't worth it, since we needed \$35,000."

After a few months of negotiations between Turner and WTBS, Turner agreed to donate \$25,000 to the station immediately upon its change of call letters. Turner will then apply to the FCC for use of the discarded letters. If successful, he will donate another \$25,000 to the MIT station as soon as he receives the use of the letters. However, Turner is not guaranteed to get the letters, as any other station may also request their use.

A possible competitor for the call letters with Turner might be the *New York Times*. In 1973 they offered WTBS \$50 for the call letters, for use in the *Times*' New York radio station.

WTBS filed an application last month with the FCC for the call letter change, and the matter is now in the midst of a thirty day period during which any other station may object to the change. WTBS must also write to every other station within 35 miles and notify them of the proposed

change, in order to prevent a close conflict with another station's letters.

After the thirty day waiting period has expired, WTBS has another thirty days in which to enact the change. "We expect to change the call letters themselves immediately after the first thirty day period," said Fix, "and that looks like about May 20 to us. The sooner we change the letters, the sooner we'll get the check."

The letters "TBS" stood for "Technology Broadcasting System" in the call letters adopted in 1961. The new call letters, WMBR, stand for "Metropolitan Boston Radio, Massachusetts Bay Radio, or Walker Memorial Basement Radio," said Fix.

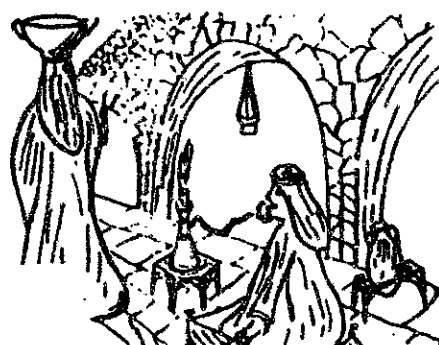
Last month WTBS ordered its new \$14,000 transmitter and stereo generator, putting down a \$4,000 payment. The station intends to begin FM stereo broadcasts when their new equipment goes into operation around mid-July. "The second \$25,000 will allow us to install our first stereo control room," predicted Fix.

Most of the station's present equipment dates from 1961, when what was then a carrier current station converted to FM broadcasts. The equipment was state of the art in 1960, according to Fix, and the station was the first to operate a completely solid-state mixer and control board system on the air. "Some of our equipment is older than the freshmen using it," said Fix.

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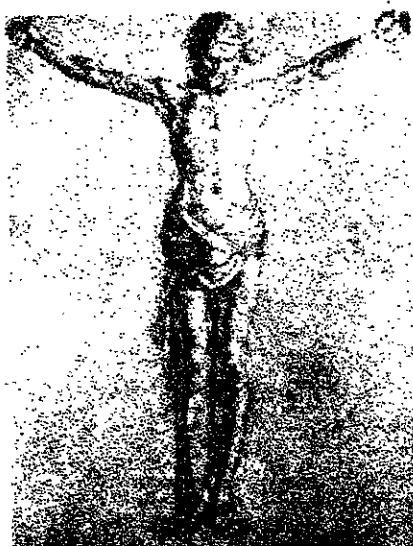
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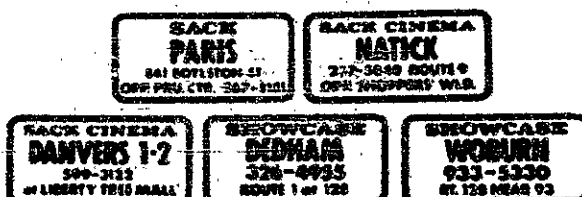
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opinion

Tom Curtis

Characteristics of the president

Sometime in the next year, the MIT Corporation will choose the next president of MIT. Although most of the speculation so far has centered on the name of the next president, the MIT community should also look closely at the characteristics Jerome Wiesner's successor should have.

President should open policy discussion

For instance, the next president must be a strong leader. We need someone who will provide direction for the Institute.

The new president should be willing to open discussion on policy issues. One of the major problems with MIT is that there is no well-known general policy for the Institute. For example, what is MIT trying to provide for its students? Is the Institute interested in providing only a specialized vocational education or should it provide a more broadly-based education?

And what should the faculty do? Should they be primarily teachers or researchers or consultants? These are serious questions and the next president should at least be willing to attack them.

The next president should also be willing to express his personal opinion on such issues as South Africa divestment if that is necessary to open discussion of an issue. Harvard President Derek Bok's recent statements on the role of the university have done much to stimulate discussion on that campus.

Spokesman for technology

The new president should also provide leadership at the national level. As the president of the most prestigious engineering school in the nation, he will be a major spokesman for technology. This role will be crucial as the general suspicion of technology continues after the Three Mile Island incident and the discovery of hazardous chemical dumps. The president must have a personality which will be able to raise the image of technology.

Although the president will need to be a strong leader, he should also respect the opinions of others. Decisions should be made democratically whenever reasonably possible.

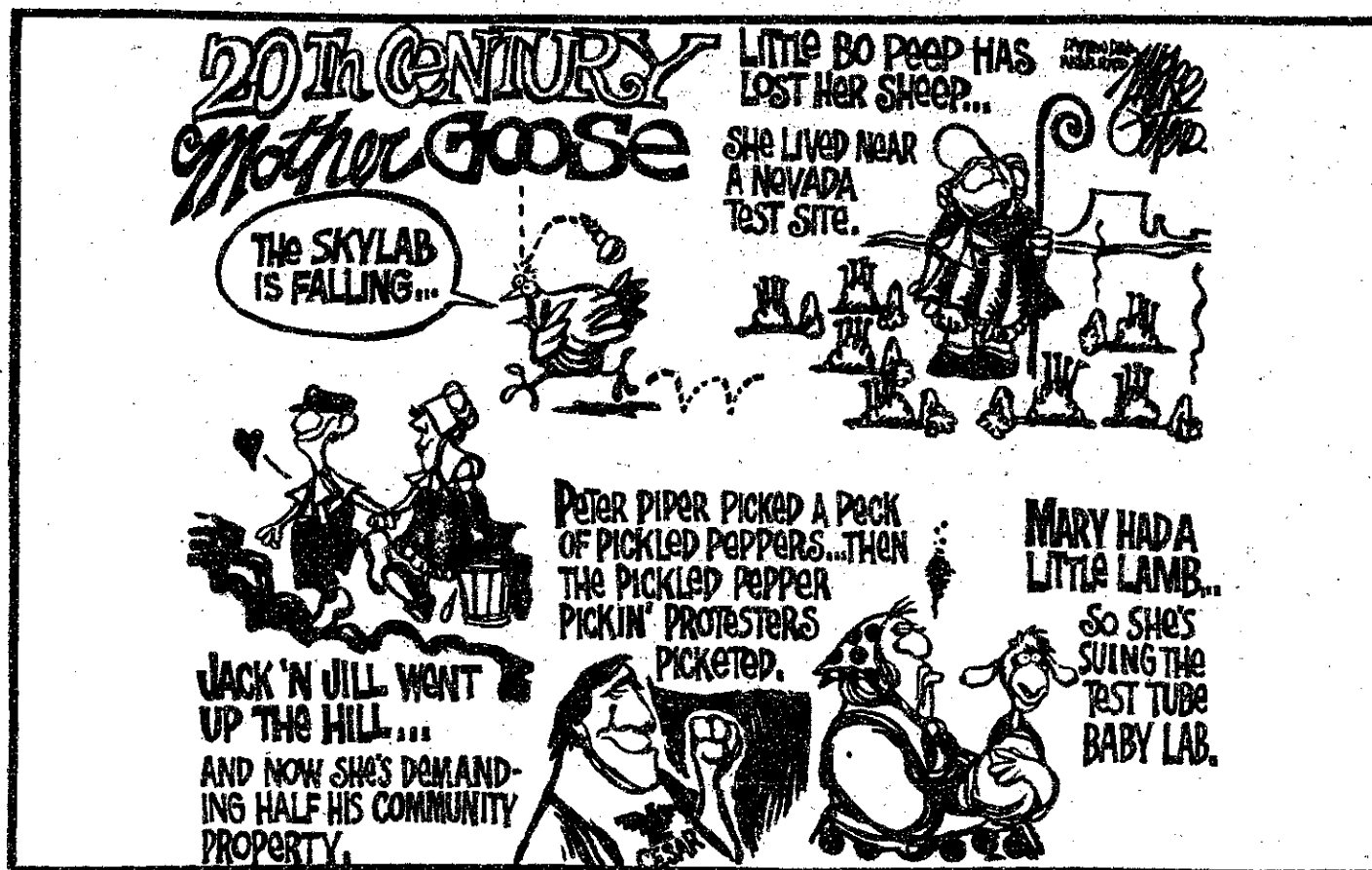
This is an important point. Often strong leaders do not have enough respect for the views of other people. John Silber was a leader in the fight for civil rights at the University of Texas, yet at BU he has often been accused of not respecting the views of the students and the faculty.

Must handle finances

The president should also have some ability to tackle financial matters. There is no question that MIT is in a financial crunch. Fundraising efforts have been slow and government research funding is declining. The new president should speak out and lobby for more research funding as Wiesner has done. He should also be able to come up with creative cost-cutting measures when funding comes up short.

Finally, there is the question of whether the next president should be an insider or an outsider. An insider has the advantage of already knowing how the MIT system works. However, an outsider would probably have more new and different ideas on how to improve the Institute. Since the last several presidents have been from MIT, it might be a good idea to bring in an outsider who would be willing to challenge the status quo.

Whoever the Corporation picks will not be perfect. No one is a perfect leader and a financial wizard. However, the committees who make recommendations on the next president should keep these characteristics in mind. We don't need a Silber here.



Guest Column / Arthur Hu

Oil companies need decontrol

I'm glad to see that President Carter has announced the lifting of price controls off of domestic crude oil. It's not a new idea; in fact, President Ford was planning to do that when he was in office. Oddly enough, it was just last year in the presentation of his "energy plan" that Carter insisted that the last thing that the country needed was an oil company profit orgy at the expense of the consumer. It's good that he's finally seen that it's not going to do anyone any good to force oil companies to sell their "old" oil at ridiculously low 10-year-old prices that encourage consumption while leaving very little incentive to pump the precious stuff out of the ground.

But old prejudices die hard, and Carter is apparently now using decontrol with a "windfall" profits tax as an excuse for getting away with what he couldn't last year. That is, to put a flat tax on the price of oil to discourage the consumption of oil, while making sure that the oil companies couldn't make any additional profit out of it. But taxing the public is bad politics, so why not tax the oil companies? Although that may look good, the oil companies still need hefty profit margins, and enormous amounts of cash to engage in the amount of drilling and production activity that this country needs, and with an arbitrary 50 percent tax on revenue on top of what's being taxed away already, what kind of a return is supposed to be left to encourage new production? It's simply another way to take money out of people's pockets, and in this way, there isn't even much way for the consumer to get his money's worth in adequate oil supplies. And, is there any assurance that Carter's "fund" will really go where it will do the most good, in expanding energy production in this country?

Unfortunately, people refuse to believe in numbers that are counter to their instinctive sense of good and evil, and instead conjure up facts that sound more attractive. Both *Time* and *Newsweek*, not to mention the countless business magazines and newspapers have taken a critical look at oil companies only to find that their profits are well in line with those of most other companies, if not actually smaller in many cases.

Despite hard numbers that the oil companies have consistently spent more for expanding energy production than the profits made in the same year, especially in years of greatly increased profits, people continue to point their

fingers at the few companies big enough to act like any other big company as positive evidence that profits are splurged in diversification.

Another thing that people conveniently ignore is the effect of the lifting of price controls from 'new' oil in 1973. Drilling activity hit the sky almost immediately; the very next year, domestic reserves started to increase for the first time since the 60's; and just last year, domestic production of crude increased for the first time since 1970. And that isn't considering the almost identical phenomena that occurred in the natural gas industry, another industry where price controls have served to create shortages of an important resource.

Still, people insist there is 'no evidence'. The purpose of the oil companies is not to rob consumers, but to make a fair profit, and if there is good profit to be made on oil, you can be sure that the oil companies will put as much money into producing oil as there is return to be made on it. Adequate incentive? As far as the oil companies are concerned, they could operate just fine at current prices with relatively inexpensive existing wells; there just wouldn't be enough of it to go around.

Maybe that's just fine with politicians, but if more oil than that is wanted, it's going to cost

more just to get it out of the ground, and there is no such thing as 'adequate' incentive unless one considers shortages as 'adequate'.

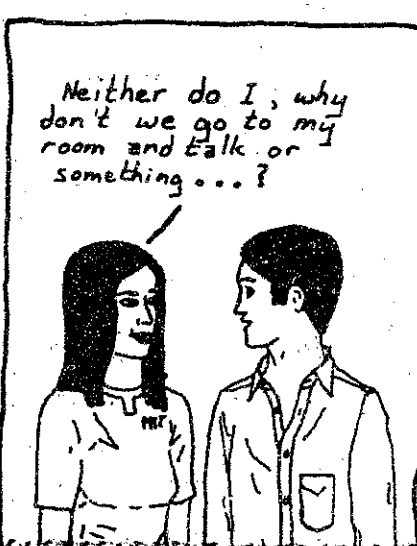
True, people are driving more than ever, despite high prices. But considering that relative to incomes — and the inflated prices of everything else — that 'high' price is no higher than it was 10 years ago. I'm not surprised that there really isn't much incentive to conserve. And those newly popular 'big' cars have gotten a lot smaller, and public transportation has gotten a lot bigger since the energy crunch of 1973 (which was started by price controls, not by an ineffective embargo).

Is decontrol inflationary? Most experts say not really, considering how fast everything else succumbs to inflation, and the possibly greater inflation caused by the even greater rise in the price of foreign oil. We depend on foreign oil for somewhere around half of our oil, which drains dollars into foreign treasuries, instead of into American companies who can plow the money back into production, and the American economy.

We should stop playing politics with oil, and stop using the oil companies as scapegoats. Otherwise, in trying to screw the very people we depend upon to supply us with oil, we will only manage to screw ourselves.

Paul Hubbard

By Kent C. Massey



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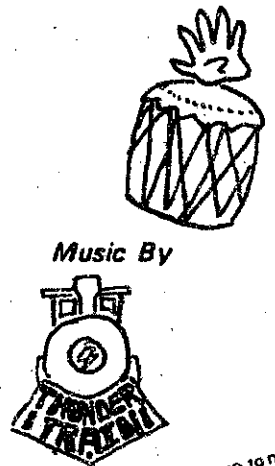
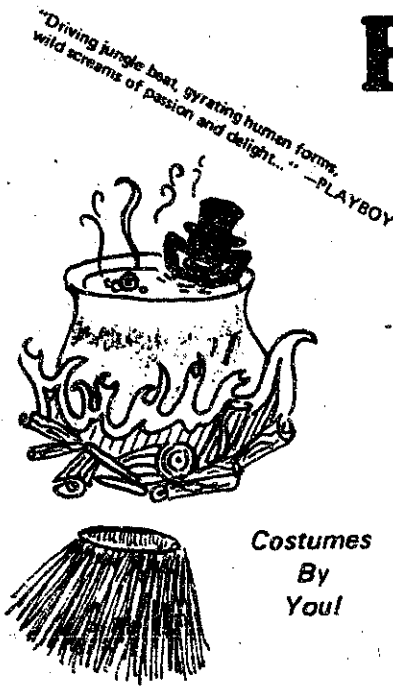
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8:00 a.m. Field Events at Harvard Stadium
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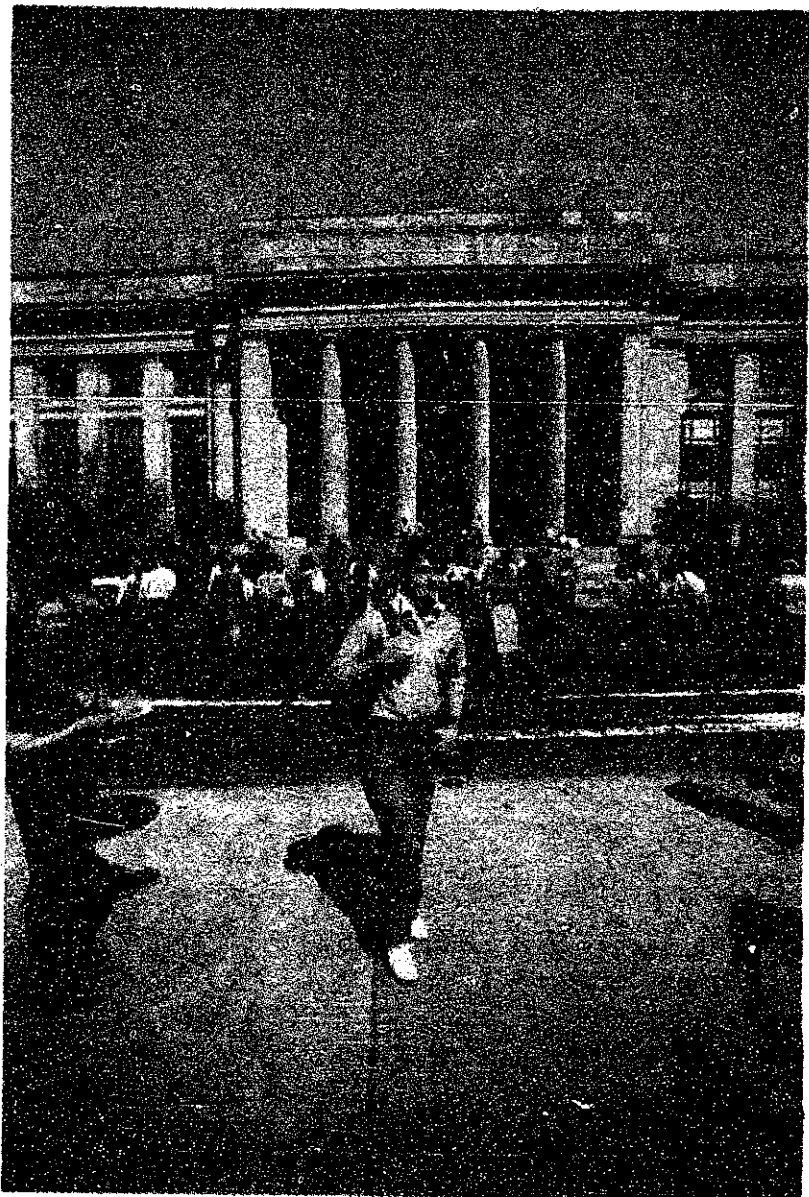
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arts

Angel Dust is fine mindless escape



Claudia Perry

Angel Dust, by Lindsay Maracotta. A Jove Book.

By Claudia Perry

Angel Dust is a compellingly trashy novel. The action takes place in what purports to be the world of rock 'n' roll. There's a lot of drug-taking; a little titillating soft, poor corn.

As intriguing as this all is, none of it can cover up Lindsay Maracotta's deficiencies as a writer. The book never does anything unexpected. Everyone who dies is supposed to. After all, what's a trash novel without a few self-destructive personalities for the greedy to kick around? If this is life in the fast lane, let me take the next exit.

A little tight editing might have turned *Angel Dust* into a trash classic, but it seems that Jove didn't even want to proofread the book, let alone make it coherent. Monica Choy, a character shamelessly modeled after Yoko Ono, is often referred to as Tanaka for no apparent reason. From one sentence to the next party venues change. It's very confusing.

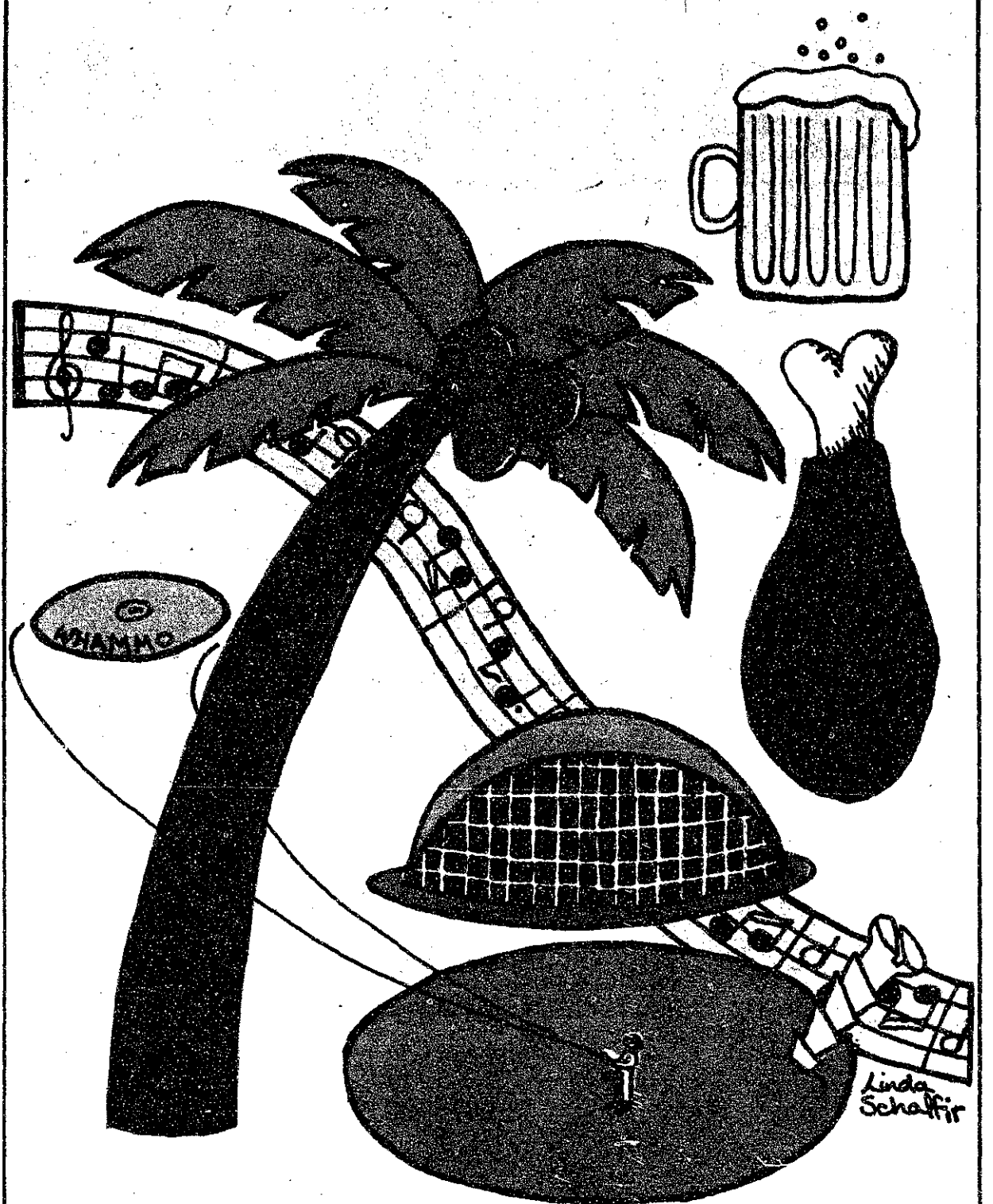
One thing clear about *Angel Dust* is the rock 'n' roll legends that oozed into Maracotta's characters. Her Jim Destry is no match for the Bob Dylan he's based on. Complete with motorcycle accident and mysterious background, he bursts onto the scene in Greenwich Village. He is signed to Colossal records. The rest can be found in Tony Scaduto's biography of Bob Dylan. The bio is funnier than this.

Other members of the rock 'n' roll pantheon are present in *Angel Dust* doing all the kinky things that have made Harold Robbins a fortune over the past decade. Photographer Meredith Fairchild is based very loosely on Linda Eastman. After a life of indiscriminate sex with anyone who plays rock 'n' roll, she settles down with the handsomest member of a recently split quartet.

Christina Inglesia is a laughable, thinly veiled clone of Bianca Jagger. Morgan Meeker is her Mick. If you were ever

curious about the Jagers' home life it would be a good idea for you to avoid this book. Morgan and Christina are a pair of mechanical sadomasochists. They aren't interesting enough to be titillating.

Anyone who knows the legends of rock 'n' roll will probably laugh themselves sick at *Angel Dust*. People unfamiliar with the history of rock should avoid the book at all costs. *Angel Dust* is as mind-numbing as its street-sold namesake.



Linda Schaffir

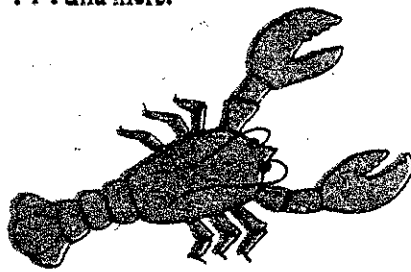
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At 3:00pm, Sigma Chi sponsors TANK — the Team Speed Beer Drinking Contest — on Kresge Oval.

The All-Tech Sing has been cancelled.

At 9:00pm, the Student Center Committee sponsors Disco-Tech — free soda, free punch, free munchies, and dancing, dancing, and more dancing. Dance to the best disco, and even some rock 'n' roll (Beatles, Stones). Stop by after the movie and bring a friend — in the Sala.

At 7:00pm and 10:00pm, the Lecture Series Committee presents *Saturday Night Fever* — in Kresge.

SATURDAY, MAY 5

MIT and Alpha Phi Omega host the New England Wheelchair Olympics. See schedule on opposite page.

At 11:00am, the Undergraduate Association, the Student Center Committee, the Intrafraternity Conference, and the Dormitory Council present The Kaleidoscope Free Picnic — free food 'til 4:00pm — on Kresge Oval.

At noon, WTBS begins its live broadcast from the Student Center — music, prizes, and scavenger hunt winners.

At 8:15pm, Phi Gamma Delta will have buses leaving for the Fiji Island Party.

At 9:00pm, MacGregor House will host its annual Kaleidoscope Block Party.

arts

HoJo poor show

Murder at the Howard Johnson's a new comedy, by Ron Clark and Sam Bobrick, starring Tony Roberts, Bob Dishy, and Joyce Van Patten, at the Wilbur Theatre, 252 Tremont St., Boston; through May 6.

By Leigh J. Passman

When the press announcements for *Murder at the Howard Johnson's* were first released, there were rumors that Howard Johnson's might contest or even sue producers Lee Guber and Shelly Gross for use of the company's name. Instead, the company started promoting the show in their area hotels and advertised on ticket envelopes and other theatre paraphernalia. Howard Johnson's should have sued — anything to kill this disaster.

With the theatrical and comedic talent like Tony Roberts, Bob Dishy, and Joyce Van Patten, you would expect a reasonable production. But even good actors can't rescue a poor script. Ron Clark and Sam Bobrick's "comedy" script looks like it was saved from ABC's *Three's Company* scrap pile.

The play opens in a Howard Johnson's Hotel room in a Midwestern city (Karl Eigsti's sets are a good re-creation). Arlene (Van Patten) and Mitchel (Roberts) are scheming to murder Paul (Dishy). Arlene and Mitchel are having an affair, but Paul, a hardworking car salesman, balks at Arlene's request for a divorce. Paul dares them to kill him and they unsuccessfully attempt to

drown him in the tub.

While divorce proceedings continue, Paul meets Arlene in the same hotel. She has had her seven-months-fill of the lecherous Mitchel, already off chasing other women. For revenge, she urges Paul to murder Mitchel. Mitchel arrives, and as the act closes, he and Arlene end up reconciling.

Six months later, in the final act, Paul and Mitchel are in a third room in the hotel. Arlene has dumped Mitchel for a self-awareness instructor. Paul and Mitchel, united by their common desire for revenge, have constructed a gallows and prepared to lynch Arlene. In the end, Arlene makes up with Paul and promises to return to her one husband... and one lover.

The murder motivations and schemes are absurd and the

humor crude or trivial. Any attempt by the show to satirize our era of easy divorce and the "me" generation are blanketed by the extreme absurdity of the plot.

As I said before, even these actors could not rescue this play; they struggle to save it. Tony Roberts is adequate as the lecherous dentist. Joyce Van Patten (who replaced Marcia Rodd on short notice) is weak in her more difficult role. Dishy is probably miscast, sounding more like a Catskill Mountain comedian (where he got his start) than a midwestern car salesman.

As the play closes Paul laments, "... everything I do is wrong... I'm a loser... I'm checking out...". He's right, but he should be talking about the play: it's wrong, it's a loser, and it will promptly check out.



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Theatre

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Music

John Corley will conduct the final program of the MIT Concert Band's 30th Anniversary Season. The concert will include the world premiere of work by local composer Pasquale Tassone, in addition to works by Holst, Grainger, and Persichetti. Saturday, 8:30pm in Kresge. Free.

The MIT Brass Ensemble will give a free concert Sunday featuring trumpeter Peter Chapman, percussionist Thomas Gauger, and tubist Chester Smith. The program, which includes works by Barber and Debussy, will begin at 3pm in Kresge.

The MIT Choral Society presents Beethoven's *Missa Solemnis*; tickets are available in Lobby 10 or at the door. The concert will take place Sunday May 6 at 3pm in Sacred Heart Church Theatre

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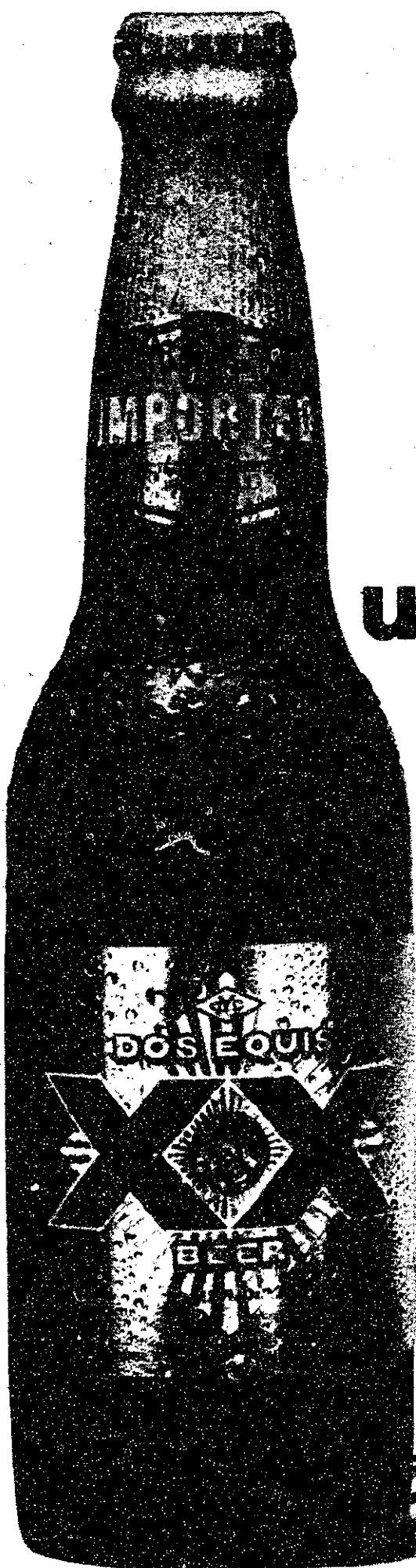
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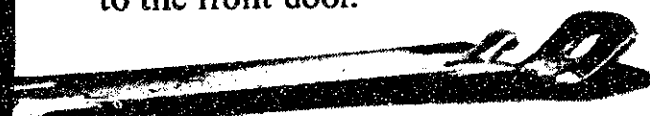


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arts

Hanging Rock lush & mystic

☆☆☆ Picnic at Hanging Rock, starring Dominic Guard, Anne Lambert, Helen Morse, Rachael Roberts. Directed by Peter Weir, produced by James & Hal McElroy. Based on the novel by Joan Lindsay; now showing at the Orson Welles.

By Joel West

There was a chill in the air when I left the movie theatre; the warm bright afternoon had become cool and overcast. While the meteorologists had predicted rain (what do they know?) the change seemed symbolic after seeing Picnic at Hanging Rock.

This 1975 Australian production is making its first appearance on these shores because of the recent acclaim given Weir's *The Last Wave*. In directing a technical masterpiece, Weir presents an original, extremely personal product laced with mystic

symbolism that bears his stamp from start to finish.

The movie concerns the disappearance of a few schoolgirls during a Valentine's day picnic. The setting — a 1900 Australian boarding school run by a tyrannical Mrs. Appleyard (Rachael Roberts) — is totally unfamiliar, at least for American audiences, but it allows Weir to combine the latent sensuality of the refined daughters of the well-to-do with the physical power of a frontier setting.

Anne Lambert is captivating as Miranda, the enigmatic 17-year-old adored by her peers who disappears on the hot summer afternoon. While her on-camera time is short, her presence overshadows the entire 110 minutes of the film, a tribute to both Lambert's ability as an actress and to director Weir.

One smitten by Miranda is Micheal Fitzhubert (Dominic Guard), another adolescent of the English aristocracy, who after one glimpse is compelled forward to find the missing girls. Guard's best scenes are with his uncle's servant Albert (John Jarratt), a sympathetic young man his age. Jarratt is perhaps too noble and self-effacing to be real.

Margaret Nelson excels as Sara Weborn, the turbulent, exceptional orphan who is mercilessly persecuted in Miranda's absence; one regrets not seeing more of her friendship with the girl before disappearing. Helen Morse has a few touching moments as "Mademoiselle," the only adult protagonist given a remotely sympathetic part.

The movie's weakness is that it is more texture than substance; the cinematography is lush and the young ladies are attractive, but the plot lacks anything of deeper significance. Still, *Picnic at Hanging Rock* deserves at least some consideration as a polished (if shallow) product of an important young Australian director.

Heed Pryor caveat

☆☆☆ Richard Pryor Live in Concert, now playing at the Sack Saxon.

By Al Sanders

This is a difficult review to write for a couple of reasons. One, *Richard Pryor — Live* is more of a concert than a film, so none of the standard rules apply. Two, ninety percent of Pryor's monologue is unprintable here.

The first problem can be dealt with by treating the show as a concert, ignoring the fact that the viewer isn't really there. The second problem you'll have to deal with by seeing the film yourself. The material is better left unspoiled anyway.

Richard Pryor possesses a remarkable sense of humor. No matter what topic he discusses — be it his childhood experiences or his recent encounters with the law — he is genuinely funny. It is hard to think of any comedian who is so consistent in his ability to keep his audience laughing.

Pryor derives his humor from everyday experiences that all of us recognize. George Carlin has called this the "Oh, Yeah!" genre of humor because the listener is constantly saying "Oh, yeah! That happens to me, too!" Pryor ranks at the top of the group of "Oh, yeah!" comedians, along with Carlin and Bill Cosby.

It is a more lasting style than the predominantly visual oriented antics of Steve Martin and Chevy Chase. As funny as Martin and

Chase are, they seem to have already peaked in popularity. Pryor, on the other hand, shows no signs of fading, as evidenced by his concert performance.

It is obvious that Pryor's humor is natural. He is as hilarious spontaneously conversing with the audience as he is when delivering prepared material. Indeed, the first fifteen minutes of the performance are taken up by banter with the audience. From this, he continues for nearly an hour and a half, effortlessly switching from one subject to another, sparing no one the edge of his cutting remarks. The result is a pleasant evening of continuous laughter, directed not so much at Pryor, but at the weaknesses in ourselves he so skillfully points out.

The warnings about harsh and vulgar language plastered all over the film's ads are warranted. If any fault can be found with Pryor's concert, it would be with the amazing amount of swearing he crams into an hour and twenty minutes. After a while it becomes more boring than funny.

This aside, *Richard Pryor — Live in Concert* is an excellent chance to view one of America's top comedians at his best. The \$4.50 ticket price may seem steep at first, but considering what it would cost to actually attend a live performance of Pryor's, it becomes a bargain.

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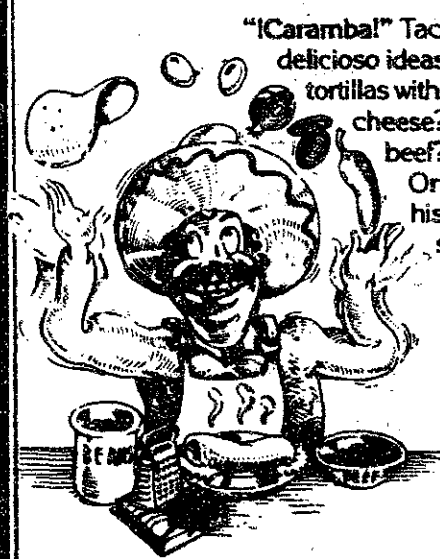
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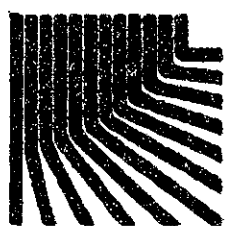
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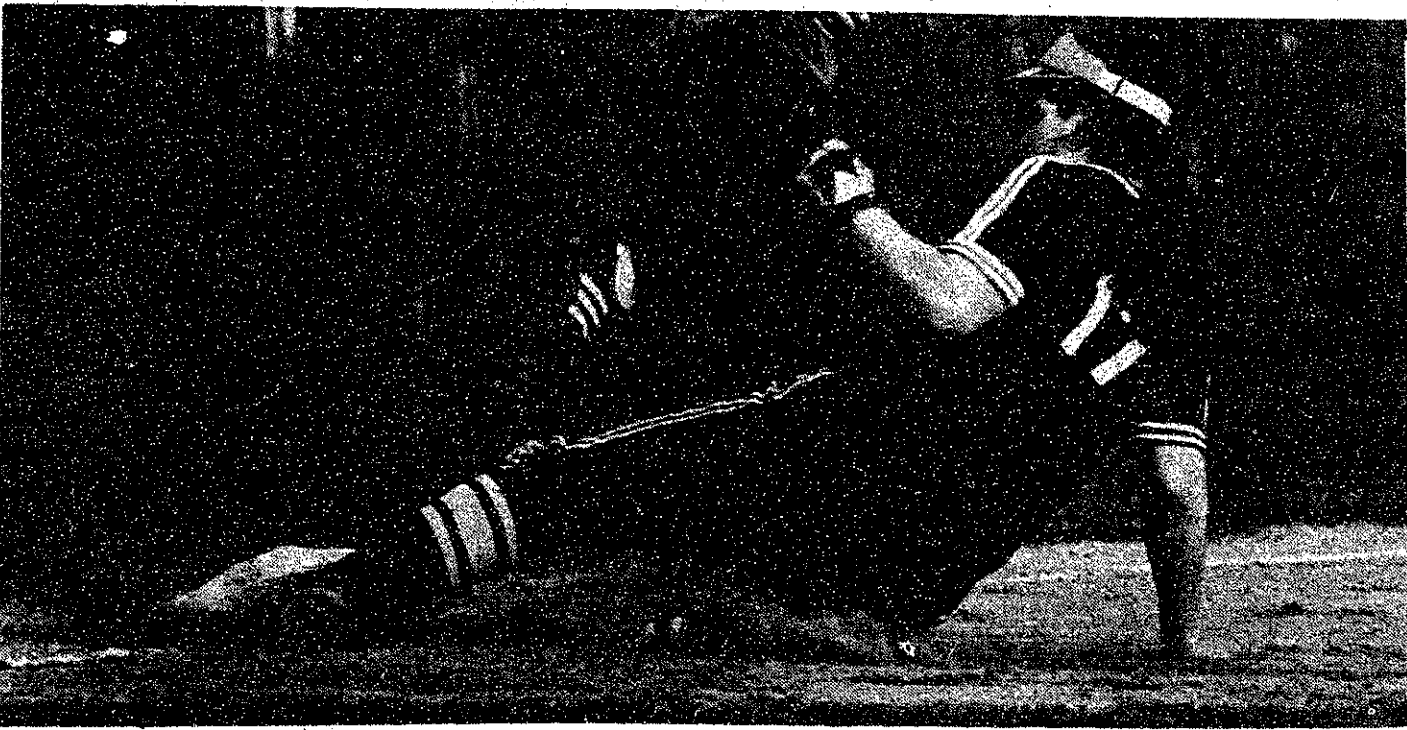


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sports

Sharp rise in women's sports



Women's softball is one of the clubs which has been granted varsity status during the recent past. (Photo by Gordon R. Haff)

(Continued from page 12)

the last decade. In addition, there are a variety of women's sports clubs. According to Betts, these clubs receive encouragement from the Athletic department but only a minimum of funding. In addition, the initiative for planning and running the club sport is left up to the people involved.

The club sports vary in participation and degree of organization from sport to sport and even season to season. New sports are constantly springing up and occasionally an old one dies out. Just this spring a women's track club was created. According to Steve Linder, who is coaching the club, there aren't really enough people this spring but he hopes that more publicity will round up a larger crowd next season.

Water polo and rugby are two relatively recent women's clubs. Water polo started in the spring of 1977. According to Sue Donohoe '81, a member of the club, participation over the course of the club's history has been anywhere from six or seven to at least a dozen people. Women's rugby was started at about the same time by Robin Reestra. It has grown from a team which had trouble getting enough people together for a game to a squad which has no such difficulty. The female ruggers have consistently had a better record than the men's club.

Soccer and cross country round out the constantly changing list. Cross country has been one of the

most solid clubs over the past few years. According to Betts, if another club sport were to join the ranks of varsity, cross country would probably be the one.

The increase in the number of women's sports at MIT may be part of a general trend sweeping the country, but there are comparatively few colleges where this general trend has been molded into such an organized program as at MIT. The athletic department here does not have to worry about its football team's profits, and as a result it can devote more energy to watching out for club teams and helping out fledgling varsity teams. As women's sports show, it is a system that has worked well over the past decade.

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costumes by LINDA MARTIN

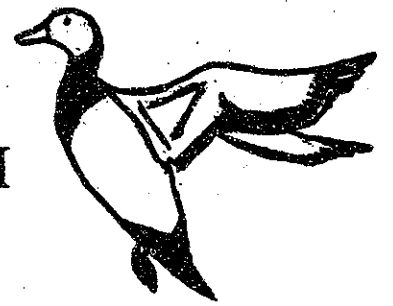
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sports

SAE tops intramural track

By Bob Host

Sigma Alpha Epsilon (SAE) won the recent intramural outdoor track competition by six points over Baker, 63-57. The team was led by wins in the 4x100 and 4x400 relays, accounting for over a third of its total points.

In all, SAE placed in seven of the seventeen events, while Baker scored in ten. Baker took three first places: pole vault, 3,000 meter run, and javelin. Baker also had four second places, while SAE had three. The third place team, Lambda Chi Alpha (LCA) scored in thirteen events for a total of 40 points, but did not have any winners and only one second place finisher, John Kirsch '79, in the long jump.

The results:

SAE 63, Baker 57, LCA 40, Burton 22, Desmond 18, Number 6 Club 17, ZBT 16, BTP 13, Chocolate City, Random Hall, and AEPI, 12 (tie), Hydros 6, New House 4, Nu Delta 3, New Three 1.

110 meter hurdles: Harris, ZBT
Long Jump: Brennan, BTP
Triple Jump: Brennan, BTP
1500 meter run: Von Roesgen, Number 6 Club
400 meter dash: Huntzinger, SAE
4x100 relay: SAE
Discus: Pinto, AEPI

100 meter dash: Harris, ZBT
800 meter run: Clarke, SAE
300 hurdles: Wojtowicz, Burton
Pole Vault: Boeder, Baker
200 meter dash: Foley, Desmond
3000 meter run: Bommer, Baker
4x400 relay: SAE
Shot Put: Pinto, AEPI
High Jump: Tellers, Hydros
Javelin: Horton, Baker

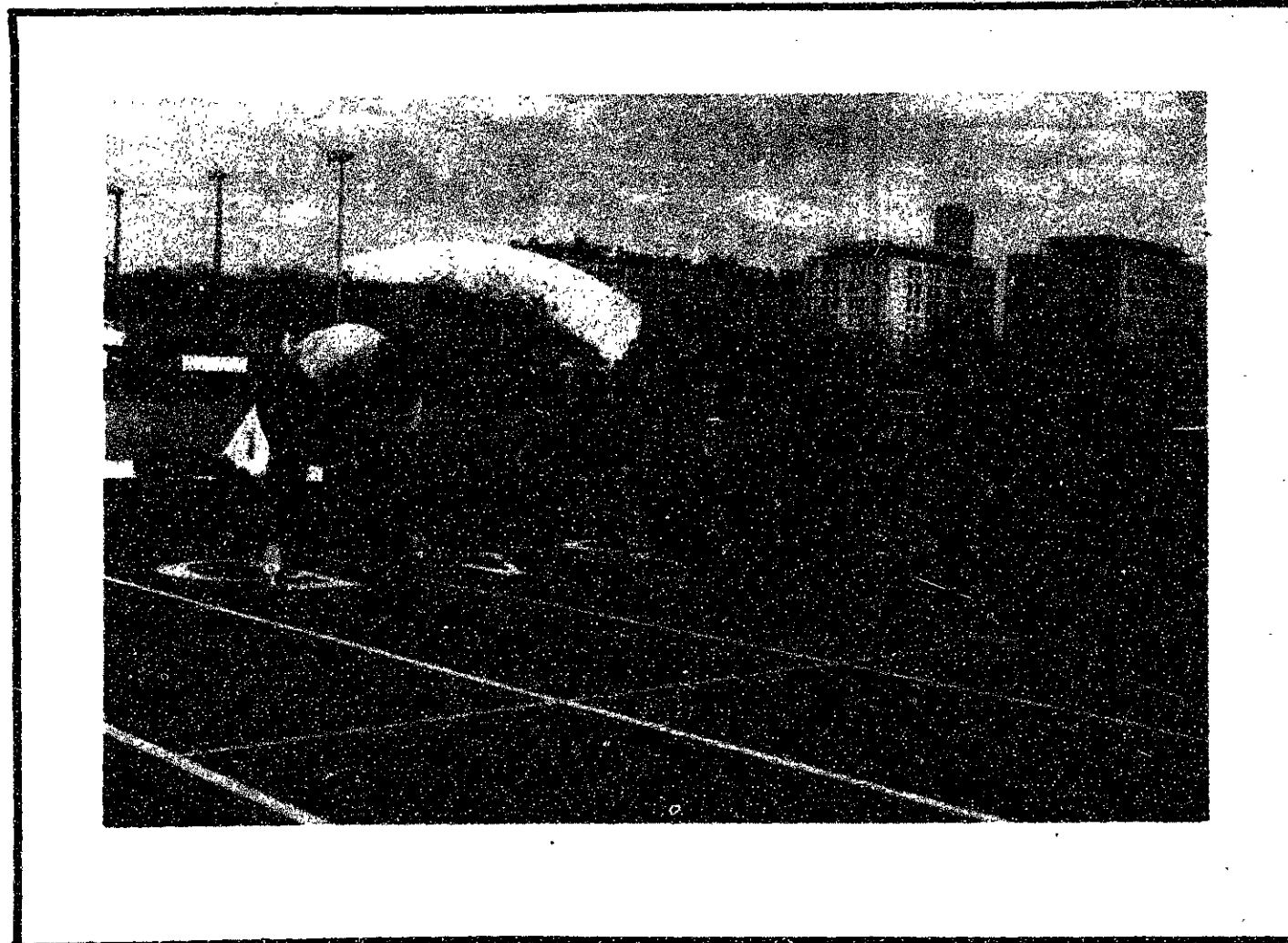
on
deck

Friday

Women's softball vs. Regis 4pm
Friday, Saturday, and Sunday
Men's Tennis: New Englands at Williams

Saturday

Baseball at WPI (2 games) 1pm
Heavyweight Crew: Cochran's Cup at Wisconsin
Light Crew vs. Rutgers .. 11am
Women's Crew vs. Williams and Cornell at Dartmouth
Lacrosse vs. Brandeis 2pm
Women's softball vs. Brandeis 1pm
Track: Easterns at Springfield
Men's Sailing Invitational at MIT 11:30am
Women's sailing: Powder Puff Trophy at URI 9:30am



Women's program a success

By Gordon R. Haff

One of the biggest changes in the MIT sports scene over the past decade has been the dramatic increase in the diversity of women's sports. The oldest women's varsity sport, sailing, is only a decade old. Now there are ten varsity teams.

Jane Betts, the Director of Women's Athletics since fall of 1976, attributes this increase to the fact that "women in this country as a whole are becoming more active and participating more."

shower facilities over the summer of 1976 and the hiring of three full-time coaches: Debbie Clum for field hockey and softball, Jean Heiney for basketball, and Jane Betts for gymnastics and women's athletics director.

Varsity teams are not the only area of increase in women's sports, however. Although there are no concrete statistics, Betts feels that participation by women in intramurals has increased over (Please turn to page 11)

Half



Time

Many of MIT women's varsity sports have gone on to be very successful on the local and even the national level. Sailing, fencing, and crew have traditionally been among the stronger squads in New England.

In its second year of existence, the volleyball team was retroactively given varsity status after they won the state championship. Karyn Altman G, one of the original club members, said that "we were lucky in that we got six or seven people who had played in high school." They also had a coach, David Castenan, who "knew how to utilize the skills of the different players." By Altman's junior year, the second year of varsity existence for the club, the team had won the Easterns and gone to the Nationals.

Other varsity sports are: women's swimming, which sent one swimmer, Karen Klinciewicz, to the Nationals this year, gymnastics, which saw Leslie Harris '81 place second in the small college championships last year, tennis, basketball, softball, and field hockey.

The biggest advance in assistance to women's sports, both in terms of coaching and facilities, came in 1976 when a task force for women's athletics was formed. The studies performed by this group resulted in an increase in women's locker rooms and

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